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THE DECORATOR AND FURNISHER.

with four narrow tucks and finished with a pretty lace. Others are made of linen lawn, finished with thread lace.

A bureau scarf, a gift to a friend, is fringed on both sides and ends, has a row of drawn work on either end one inch from the fringe and a wider one through the center to draw a ribbon through. On each end are two rows of yellow pansies and leaves done in outline stitch half a yard deep. The ribbon matches the silk.

Spreads, to use on the white and gold bedsteads, are made of white net and lined with old gold satine.

Linen laundry bags are neatly bound and outlined in appropriate designs. One seen has the old motto, "Rub a Dub Dub, Three Maids at the Tub."

Pretty scarfs, to throw over picture frames, are painted in water-colors. One has on it a branch of apple blossoms; another wild roses; others have trailing arbutus, ox eyed daisies, pansies, violets, heliotrope and buttercups.

A home made umbrella-stand, made from a piece of drain pipe, is very pretty. One that is unglazed is best. Get a small can of prepared paint which sells for 25c; open it and stir well; as it is sometimes thin on top. A Vandyke brown is a good shade. After painting it one coat set it away where there is no dust until perfectly dry; then give it another coat. When the second coat is dry it is ready for decorating. Oil colors, which come in small tubes, are used. A design of grasses and ferns is very pretty. Buttercups and grasses are often used. After the decorations are dry give the whole two coats of varnish. A flower-pot saucer, large enough to fit the drain pipe, can be painted the same color and used for the bottom.

The newest stationery is very simple. A fashionable note-paper is of a light shade of gray, with lettering in a darker shade of gray at the top. Gray sealing wax is used to seal the letter. Among the new stationery is a pale blue paper with a design of small swallows in a deeper shade flitting over it. A white paper bordered with snowdrops, with the writer's initials copied from her own signature, in one corner, is in use.

SOME HOME-LIKE OFFICES.

BY A. G. LONDON.



It is hardly necessary, at this time, to enter a plea that physicians' offices should be home-like and cheerful. The day is past when these rooms were left formal and unfurnished; and the majority of offices we find now are made charmingly attractive by sunlight, flowers, pretty hangings, etc.

On a recent visit to a noted specialist's offices, I was so impressed by the artistic arrangement, the combination of the decorative with practical usefulness, that I was convinced so pleasing a result must have been born of a woman's efforts. A

loving interest in a husband's work was stamped visibly here. To the end of suggestions for other women, similarly interested in a husband's comfort and success, I offer a description of these offices:

There were given three rooms; two large oakwood doors led from the outside world into the first room. The name of the physician and the office hours were carved across these doors. Above them was a half circular transom in stained glass. The management of this showed good skill; so, distinctly, did the word "office;" and the number of the house, put in with plain opaque glass, stand out from the surrounding dark colors.

The entry room was small, about 9x12. The floor was handsomely inlaid and left bare, but for one foot-fall-stilling rug. And the room was devoid of furniture, only a massive, carved wood settee, with high back, and an umbrella stand of unique device standing beside it. The one window, low and long, was simply hung with thin white Madras cloth, so at night from without could be seen the light from a single gas jet, pendant in the center of the room, and hidden by a square glass shade of many colors.

Opposite the window were two broad doors which opened into the next room. These doors were works of art, showing

barely enough wood to frame the panels of stained glass, a blending of peacock blue and yellow as to color, the glass being protected by small rods of iron a foot apart. Over these doors, extending quite to the ceiling, was a stained glass transom, and, as one entered the reception-room proper, she was greeted pleasantly by a cheerful sumptuousness of color. There the light was not only intercepted and softened by the glass in the doors, but toward the south was a lovely stained glass window. It had much old pink of delicate shade, and was so simple, so exquisite in design that it reminded one of

a beautiful mosaic. After all there is nothing which adds so much to the artistic qualities of a room as a little carefully selected stained glass. There were small windows of ground glass on the other side of this room, below which were little window seats of oakwood.

This room was about 15x18. The floor was hard, light wood, almost concealed by a body Brussels rug, and the dull blues and yellows, in the Persian pattern, were exceedingly harmonious with the oakwood.

A wainscoting, oak paneled, extended to a height of three feet. The rest of the wall was covered by a Japanese paper of citron shade, with a stencil pattern of gold over it, making a most excellent background for the pictures. These were all framed alike in broad old oak frames, with bronze beading, and whoever selected and hung them proved himself a master of the art; for they were not only well grouped, but two hooks and two wires were used for each picture, which is much more artistic than making a triangle of the wire by the use of one hook only.

The mantel-piece was high and massive. The over-mantel was flat against the wall, made of small beveled glasses framed in the oakwood. The fire-place was surrounded by shaded

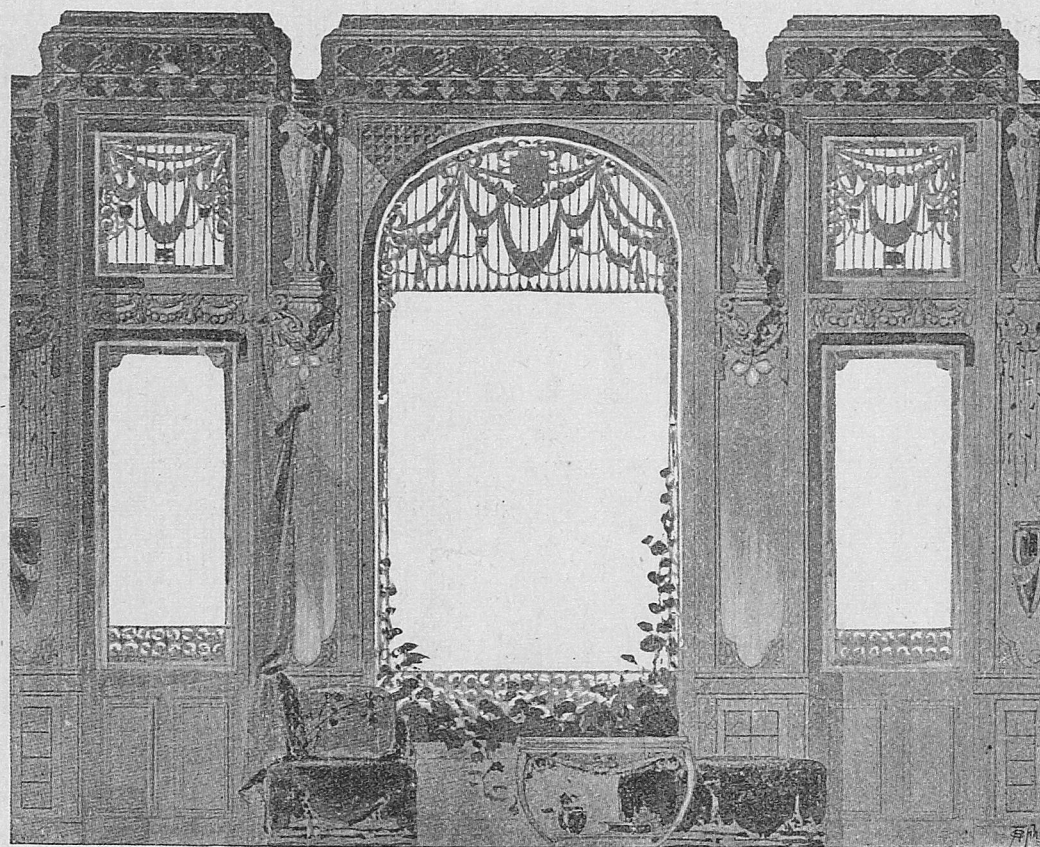


FIG. 23.—DECORATIVE CHART FOR END OF DRAWING-ROOM NEXT THE GARDEN.

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yellow tiles which blended perfectly into the oakwood about them. The same happily selected tiles made the hearth, and reflected the bright blazing wood fire.

The gas globes were of amber colored glass. Even to this detail the harmony was studied. Here and there were some choice vases, and pieces of bric-a-brac, that filled without crowding the rooms.

The furnishings in this reception-room were as attractive as its decorations. A crowd of easy chairs, some wicker ones, some carved wooden ones, in all forms and color, stood about with an appearance of un-studied effect, which is the perfection of art. A soft, low divan, upholstered in pliant leather, invited the weary invalid.

In the center of the room stood an oblong table, covered with a square of velour, brodered in red and gold. High upon this were piled periodicals, art journals, and newspapers. Surely it would be an irritable invalid who could not find diversion here,—for the moments until the doctor appeared in his doorway with a genial smile, and a welcome "next!"

A heavy curtain hung at the deeply recessed door, which led into the consulting room, and not only deadened the voices, but was a piece of perfection in a decorative way. It came from Corea, but in tone and texture was not unlike the Navajo blankets our Indians make. One word about the manner in which this curtain was hung: It was not carelessly put on with rings and those objectionable pins that always show, but a hem was run in just deep enough to take the rod, leaving a few inches above for a frill. And, as is so desirable, the curtain was almost double the width of the door, for a scant drapery is like to the proverbial little knowledge, "a dangerous thing."

In the consulting room the patient found a luxuriously upholstered chair, that gave a sense of physical comfort even while the doctor, seated before his huge desk, was writing down the list of ailments given. Above the desk hung the "old doctor's" picture, and it was reassuring to know this medical knowledge was handed down from the father.

A bow window made one side of this room, which was the largest of the three, about 18x20 feet. In the window was a

well kept growing palm in a handsome jardinière, mounted on an ornamental pedestal. The entire wall space was filled in with book-cases! And such book-cases! Beautiful, polished cherry wood, that would have been a credit to any piano maker. Behind the small paned glass doors were many books of uniform binding.

The top of this continuous book-case reached to within three feet of the ceiling, and on the top were arranged groups of armors, and some shields of steel, inlaid with flecks of dull gold.

Small *objets de vertu* were here and there among these; the whole, against the wall, and back of the railing that furnished the book-cases, produced the effect of a wonderfully beautiful frieze.

After this pleasing arrangement, almost at once the eye was attracted by a useful device. Across the angle where the book-cases met in the corner was a solid door of cherry wood. One might suppose it protected some rare books, but visible through the slightly open door was a stationary washstand, above and on the side of which was every necessary toilet article, arranged with a view to comfort, as well as economy of space. An air of scrupulous cleanliness, of untiring attention, seemed somehow to pervade the very atmosphere of the rooms, and as I came out of these extremely comfortable offices, it was with this mental comment:

It behooves every physician's wife to devote some thought to the really important subject of her husband's office. Even if a professional decorator be within reach and available, he may effect a result both rich and elegant; but, as in this case, it is a wife's keen interest that gives to a room an added

grace of refinement, and that last touch which imparts the air of perfection.

THE DECORATOR AND FURNISHER answers every question on the subject of Interior Decoration. It is a lavishly illustrated monthly Art Journal, devoted to Decorative Art and Art Furnishings, giving information on the Correct Use of Furniture, Carpets, Draperies, Wall and Ceiling Decorations, Carvings, Mosaics, Stained Glass, Glassware, and Bric-a-brac.

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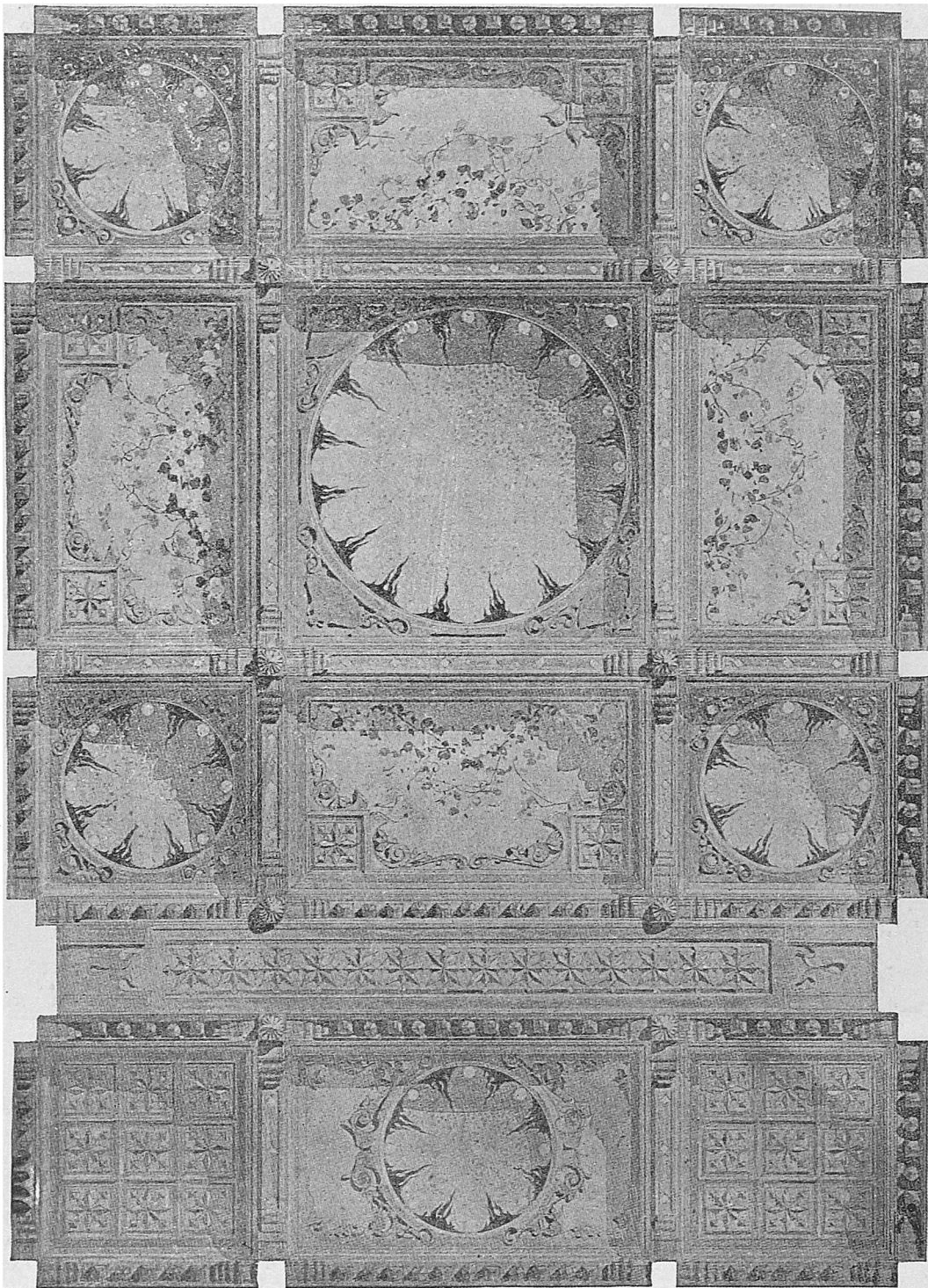
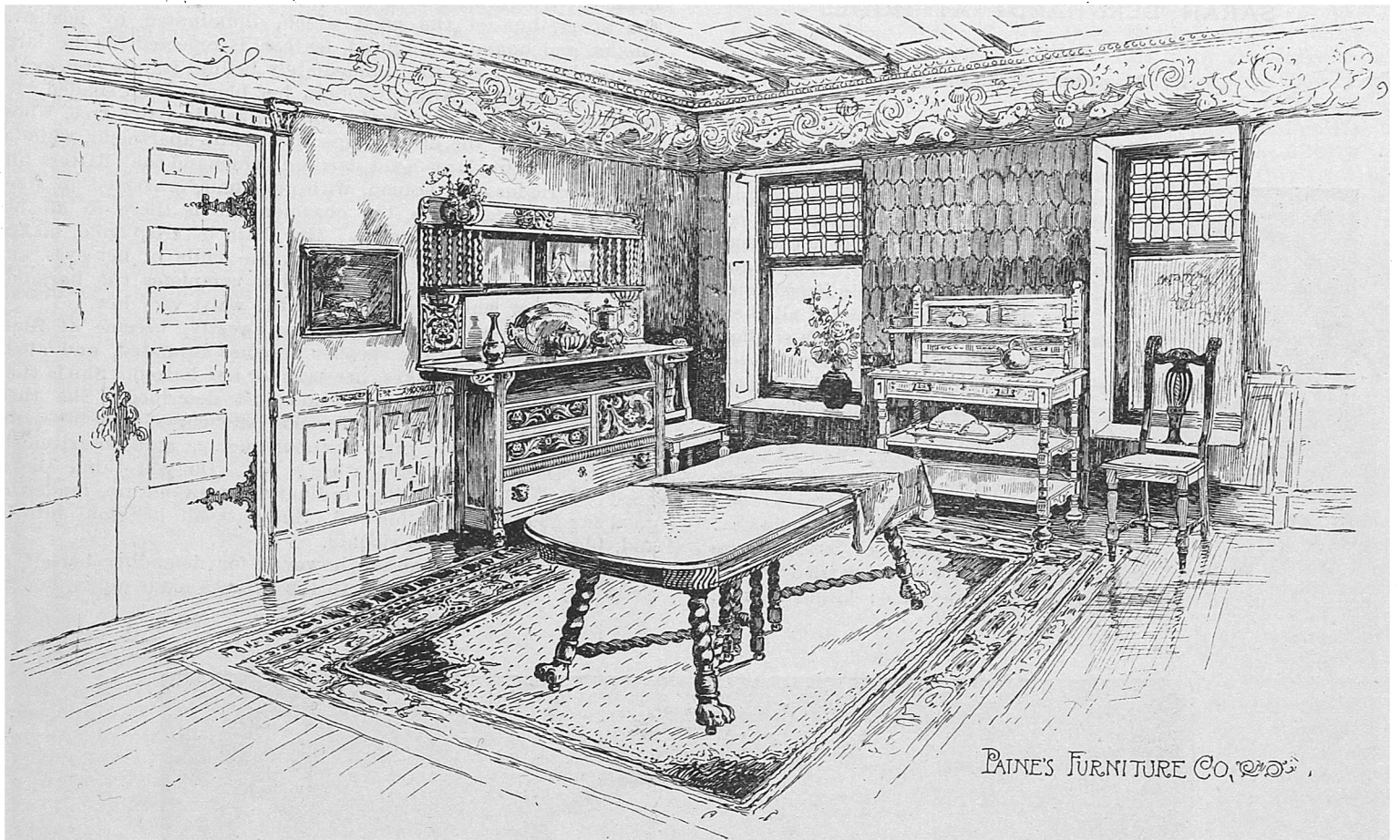
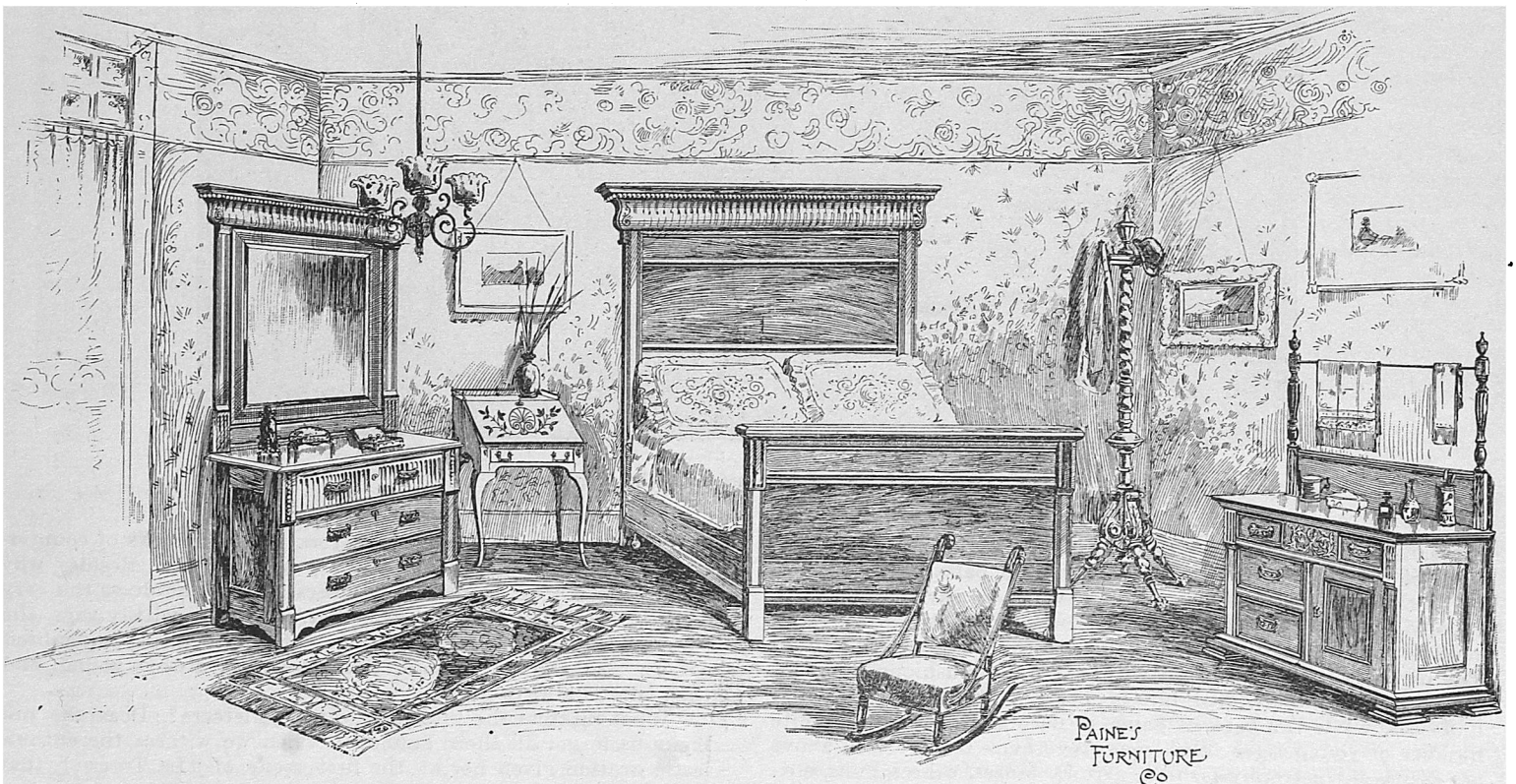


FIG. 24.—DECORATIVE CHART FOR CEILING OF DRAWING-ROOM.

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DECORATIVE CHART FOR A DINING-ROOM.—Principal Features—Oak Table, with twisted legs; Oak Side-Table; Oak Dining Chair, with Leather Seat; Oak Sideboard.



DECORATIVE CHART FOR A BEDROOM.—Principal Features—Bedstead, Bureau, Washstand, Lady's Desk, Rocker with Plush Upholstery, and Continental Clothes-tree—all in Mahogany.